



Pan Pan Theatre *in association with Artslab (Ireland) and the Samuel Beckett Centre, Trinity College Dublin & D.U Players*

second **dublin** international
Theatre *Symposium*

3rd-8th January '98

second

The 2nd Dublin International Theatre Symposium Samuel Beckett Centre, Trinity College Dublin

A unique and dynamic programme of Talks, Workshops & Demonstration/Performances presenting the extraordinary variety of styles, approaches and viewpoints in contemporary European theatre.

Participating Companies and Practitioners

Marburger Theaterwerkstatt, Germany, Theatre of the Eight Day, Poland, Pan Pan Theatre, Ireland, Artslab (Ireland), International Visual Theatre, France, Barabbas ... the company, Ireland, Grusomhetens Teater, Norway, Ultima Vez, Belgium Tom Fjordefalk (Artistic Director of Tyst Teater, Sweden), Andreas Staudinger, Austria.

Each participating group will demonstrate its particular style and language of theatre allowing audiences the opportunity to see, reflect on, and also to discuss and debate the work, the influences informing its development and its place in contemporary theatre. The companies will offer workshops on the different skills and approaches used in their own work. There will be a number of Demonstration/Performances which will be free and open to members of the public.

The Symposium includes two full productions:

"Peepshow" by Pan Pan Theatre, Ireland. 3rd & 4th Jan : 8.30pm

"Lonely Dogs Feel So Blue" by Marburger Theaterwerkstatt, Germany. 6th & 7th Jan : 8.30pm

Workshops are aimed at both professional and student actors and directors. Talks and all Demonstration-performances are free and open to members of the public. Ticket prices for Performances mentioned above are £8 (£5 concession).

".... more striking still was the very genuine hunger for dialogue and discourse to explore fundamental questions about theatre - approaches to performance and language and its future as an art form." The Sunday Tribune 12th January 1997 (On 1st Dublin International Theatre Symposium)

theatre of the eight day poland

Founded in 1964, Theatre of the Eight Day has evolved its own style and system of working based on improvisation. This is a Theatre of visual imagery and expressive acting based on a language of the body, music and scenography.

The present group of actors started to work together in the early seventies although the company was created in 1964. Teater Osmego Dnia has become one of the most important theatres in Poland. Theatre Osmego Dnia have a particular way of understanding Theatre as a space of freedom and rebellion.

What they show in performances is an interest in important problems of the contemporary world and those who are often forgotten in a huge "worlds machine". These subjects were always the result of a social passion of the members of the group. Performances are always original creations/productions of the company.

In the repertory of TEATR OSMEGO DNIA there are:

Dance, as Long as You Can - indoor performance

Wormwood - indoor performance

No Mans Land Version II - indoor performance

The Sabbath - big outdoor performance

Workshop: Monday 5th - Wednesday 7th January 1998
10:00 - 14.00 Group 1 14.15 - 18.15 Group 2

Theatre of the Eight Day will lead two three day workshops which will look at the expressive potential of the voice and body as a means of creating modern theatre, Theatre which is a force of change, an exploration of contemporary society. It will look specifically at the work of the actor both as an individual and as a member of an ensemble.

Demonstration/Performance: Thursday 8th January 1998
Open Improvisation - 20:00

Four members of the company give a demonstration performance entitled Open Improvisation. This is a unique once-off performance that will last approx one hour. The four actors in the company have been developing a definition of improvisation over the past 20 years. This is an opportunity to witness a result of 20 years of improvisation and too see the combination of the language of performers that have been working together for this length of time.

Theatre of the Eight Day Members: Tadeusz Janieszewski, Marcin Keszcki, Adam Borowski, Ewa Wojciak.

Talk: Sunday 4th January at 14.30 **THEATRE AS AN EXPRESSION OF REBELLION**

Film: A documentary film by Jonna Helander & Bo Persson - Monday 5th January 1998 20.30





Film: "Eight Day Theatre"

A Documentary film by Jonna Helander and Bo Persson. Monday 5th January 1998 20.30. In 1986, the company is forbidden to pursue its profession in Poland and is forced to present its plays underground: in monasteries and churches. Several members of the company succeed in leaving Poland and start touring Western Europe. Years pass before the entire company can be reunited in the West. The company journeys from country to country, constantly facing new existential and psychological trials. How will Western Europe react to the company's merciless depiction of Eastern Europe in apocalypse? Finally, the totali-

tarian glacier in the East begins to melt. Censorship in Poland eases up. Solidarity forces the collapse of the communist state, and the Eight day theatre returns to a Poland in rapid and radical transition. "Eight Day Theatre is a film of amazing clarity of purpose in its depiction of the life of a Polish theatre company set against the background of the epochal changes in Eastern Europe. The film documents with compelling intimacy the group's resistance to a tyrannical state apparatus and its members coming to grips with the emptiness and disillusionment that have accompanied these developments. The creators of this film, take

us with bold and brilliant sequencing from the stage to the street, from the battlefield of the street demonstrations to the dressing room, from country to country under vastly differing circumstances, to follow the drama of historical interaction between the makers of culture and the political matrix that defines them. Eight day theatre offers us a profound insight into the link between the social changes of our time and the artists who speak for and create the meaning of these changes and give them purpose and dimension. This film offers us rare insights into the inner workings of a travelling theatre group, which, in its life

and in its work, is a paradigm of the transformative power of art." Judith Malina. *The Living Theatre*.
Filmed in Poland, Sweden, Italy, France, Spain, Switzerland and Germany.
"A remarkable depiction of theatre as life and life as theatre, an inspired work about inspiration." Erland Josephson
Eight Day Theatre was nominated as "Best film about theatre" in Bobigny, France in 1994 and invited by the Academy of Motion Picture in Los Angeles as a candidate for an Oscar, 1994.

Marburger Theaterwerkstatt Germany

Marburger Theaterwerkstatt was set up in 1983. In their theatrical investigation of social and individual utopian dreams, error conflicts and calamities, quality is the most important criterion for the Marburger Theaterwerkstatt. The task was and still is to make intensive work result in productions of high quality whose impetus is both innovative and meaningful. The material generally used as a basis consists of questions on certain sub-

jects and literary texts. The Marburger Theaterwerkstatt has a special way of approaching a matter. A certain topic is questioned and then ways of improvisation are developed which then serve as the basis for further work. During the long phase of improvisation (the development of a theatre production takes up to 6 months) material is collected and structures of plots and texts are developed and experimented with.

The fragments resulting from this are condensed and scenes and plot structures are extracted and texts are arranged. During the last phase the scenes are connected, text and plots are given a certain rhythm, similar to the cutting of film material. On the day of the premiere the script can finally be written.

Recent Productions

Wunderland. Mein ein und Alice - 1991

Umschlagplatt, Laufschrift Schwanzparade - 1995

Ja Genau - 1996

Lonely Dogs Feel so Blue - First performed at Theatre Neven dem Turm, Marburg on 15th October 1997

Workshop: 10.00 - 13.00 4th - 5th January 1998

The workshop led by the company will look at the basic principles, ideas and methods which have informed the development of their work: the sensuality of time: the quality of unpretentiousness: fragments and incompleteness and the fragility of form.

Performance: 6th + 7th January 1997 20:30 - 22.00

Lonely Dogs Feel So Blue Director: Rolf Michenfelder Performers Sigrid Giese, Claudia Weiss, Ralf Knicker and Rolf Michenfelder.

Lights and Sound: Steff Flachsenharr Design: Irmhild Gumm Costume: Evelyn Niemeier Stage Manager: Cerstin Gerecht.

“Dogs are better people. Moppel knows that. You shouldn't pretend that happiness depends on humans alone. Get yourself a dog. Start moving in the right circles. Stop getting bitter in the presence of humans! Mr. Weber's dog goes off like a rocket just like that, marvellous! And the dog that sinks its teeth into the branch until the jaws give up! But, mainly, lonely dogs, dogs of all kinds. Dogs like us.”

Lonely Dogs Feel so blue. A Contemplation of life in the prism of Dog-keeping.



“Dogs are better people
No one knows what
You shouldn't pretend
that happiness depends
on material”

TALK: Thursday 8th January at 12.00 Director Rolf Michenfelder will give a talk on the play and the work of Theatrewerkstatt. He will also talk about the projects and the policies of the company. The audience will then have the opportunity to talk about the play with the actors and director.

international visual theatre france

Set up in 1976 by a group of young deaf people eager to launch into a theatrical adventure. I.V.T have since extended it's activities to several other domains, all linked to deaf culture, sign language and theatre. I.V.T. today assembles a professional theatre company, an education centre for sign language, a publishing house aimed at deaf readers, a video production house and a theatre education

centre. International Visual Theatre have adapted a whole range of classical and modern texts into sign language. After a series of militant performances I.V.T. started exploring a more classical repertory. Recent adaptations in sign language were l'Avare, Le plus Heureux des Trois and Le Malade Imaginaire.



Workshop: 4 - 5th January 1998 10:00 - 17.00

The Glance, the invented language. The sight the space, the shapes and colours. This two-day workshop will look closely at the various languages in theatre, exploring the expressive potential of the actor and look at invented personal languages.

Demonstration/Performance: 3rd January 1998 at 13.00

Miracle Par Hasard - Director: Jean-Francois la Bouverie. Choreographer Joel Liennel
Performers: Olivier Schetrit and Laurent Valo

Olivier Schetritt and Laurent Valo will perform an abridged version of Miracle par Hasard which originally was made with 5 performers. The theme of the performance is invented language. Miracle Par Hasard is a dance retracing the evolution of the life of deaf people from 1880 to the present day. In 1880 the Congress of Milan banned the use of sign language. The dancers improvise on this theme. The dance confronts the consequences of such a decision in everyday life, almost non-existent communication, and failure at school for young people. The middle section of the dance is an adaptation from the text "Narcisse". This scene symbolises rebirth and liberation.

A talk will follow this Demonstration/ Performance.

Dance theatre and language "Evolution and discovery of deaf dance."

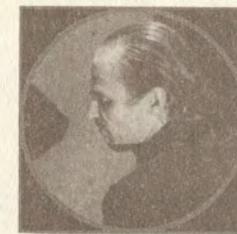
The starting point of the talk will be Dance Theatre and Language. The audience will then get the opportunity to talk with the director about the demonstration piece.



Grusomhetens theatre NORWAY

Grusomhetens Theatre is a permanent ensemble of four actors. The work of the company is based directly on the work of Antonin Artaud's Theatre of Cruelty. Director Lars Ønyo was an actor in State Theatres in Norway for around 6 years. Since 1990 Lars worked freelance in theatre and film as an actor and director. In 1992 Lars created a company based on the ideas of the theatre of Artaud.

He wanted to see if he could create in some way the 'impossible theatre' of Artaud. Theatre not just to do plays but to look at theatre as a tool for reaching life. To make possibilities in society where theatre is a way to find the 'pulsing life', a life with positive energy. The company has produced 5 plays since it was set up in 1992.



Recent Productions:

Woyzech - 1997

De Vises Sten by Artaud - 1996

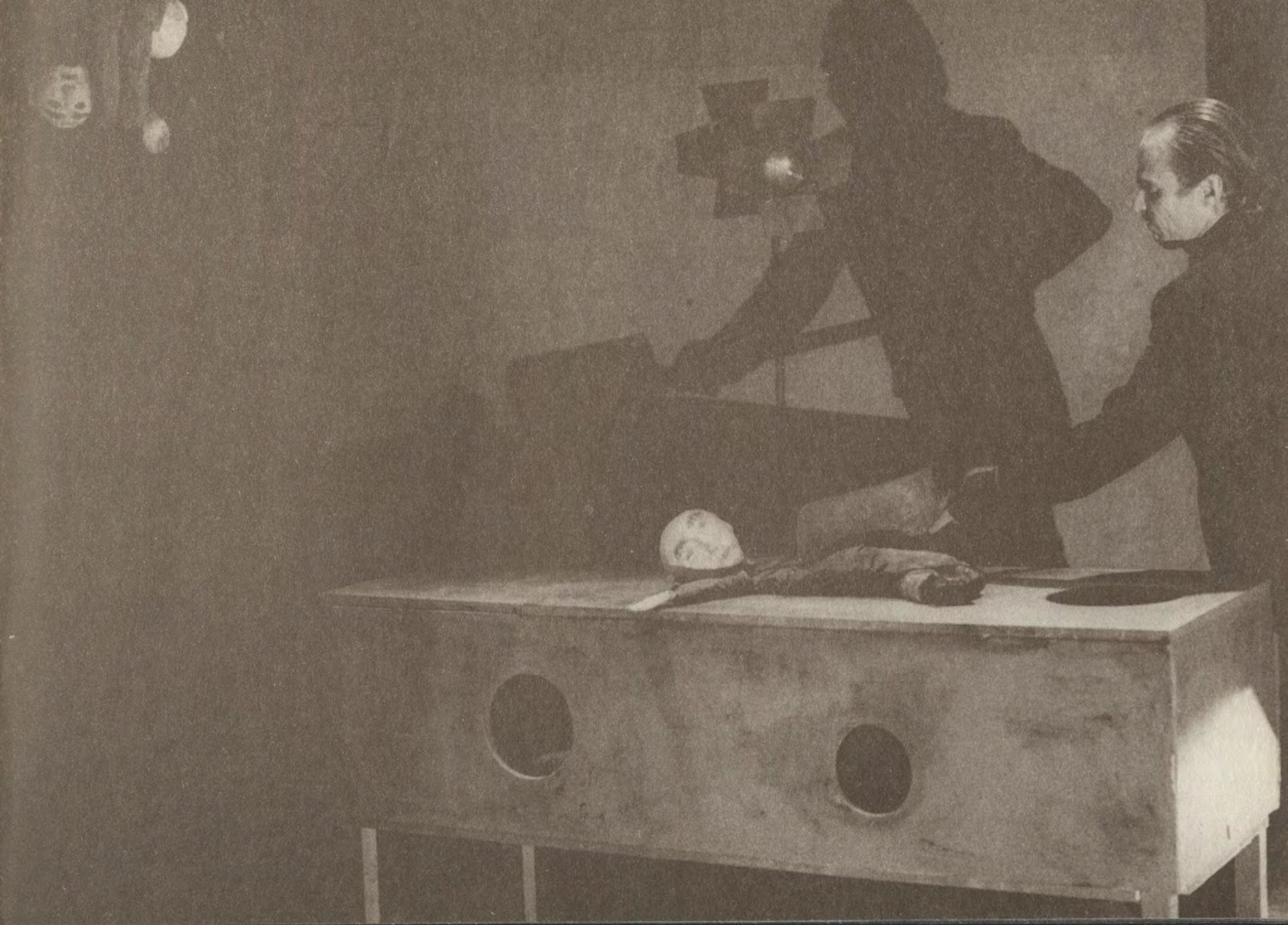
Workshop: 4th January 1997 10.00 - 1600

Director **Lars Ønyo** will lead a daylong workshop on Artaud's Theatre of Cruelty. This will consist of a series of the practical exercises working particularly with the voice and body, designed to interpret Artaud's work and clarify his methods.

Demonstration/Performance: Saturday 3rd January 1998 at 16.00

Actor Hanne Dieserud will perform a section from **The Philosophers Stone** The Philosopher's Stone was written in 1929 by Antonin Artaud. It was inspired by the Surrealist Art Movement. It is a triangular drama between two men and a woman. In a letter to Louis Jouvet, Artaud described this piece as 'A complete Illustration of his Ideas of Theatre.' Artaud himself described this piece as a mime play. The play is almost without words. Hanne Dieserud will perform the central part of this drama.

This demonstration will be followed by a Talk given by Lars Ønyo on **Artaud's Impossible Theatre**
He will also discuss Norwegian Contemporary Theatre and his personal theatre experience .





pan pan theatre ireland

Pan Pan Theatre was founded in 1993 by Aedin Cosgrove and Gavin Quinn. Since then Pan Pan has created several new plays and has toured extensively in Ireland and Europe.



Productions:

Peepshow 1997

Tailors Requiem 1996

A Bronze Twist of your Serpent Muscles 1995

Mademoiselle Flic Flac in the Red Room 1995

Martin Assassin of his Wife 1994

The Man with Two Kisses, The Crystal Spider 1993

Workshop: Wednesday 7th January 1997 10.00 16.00

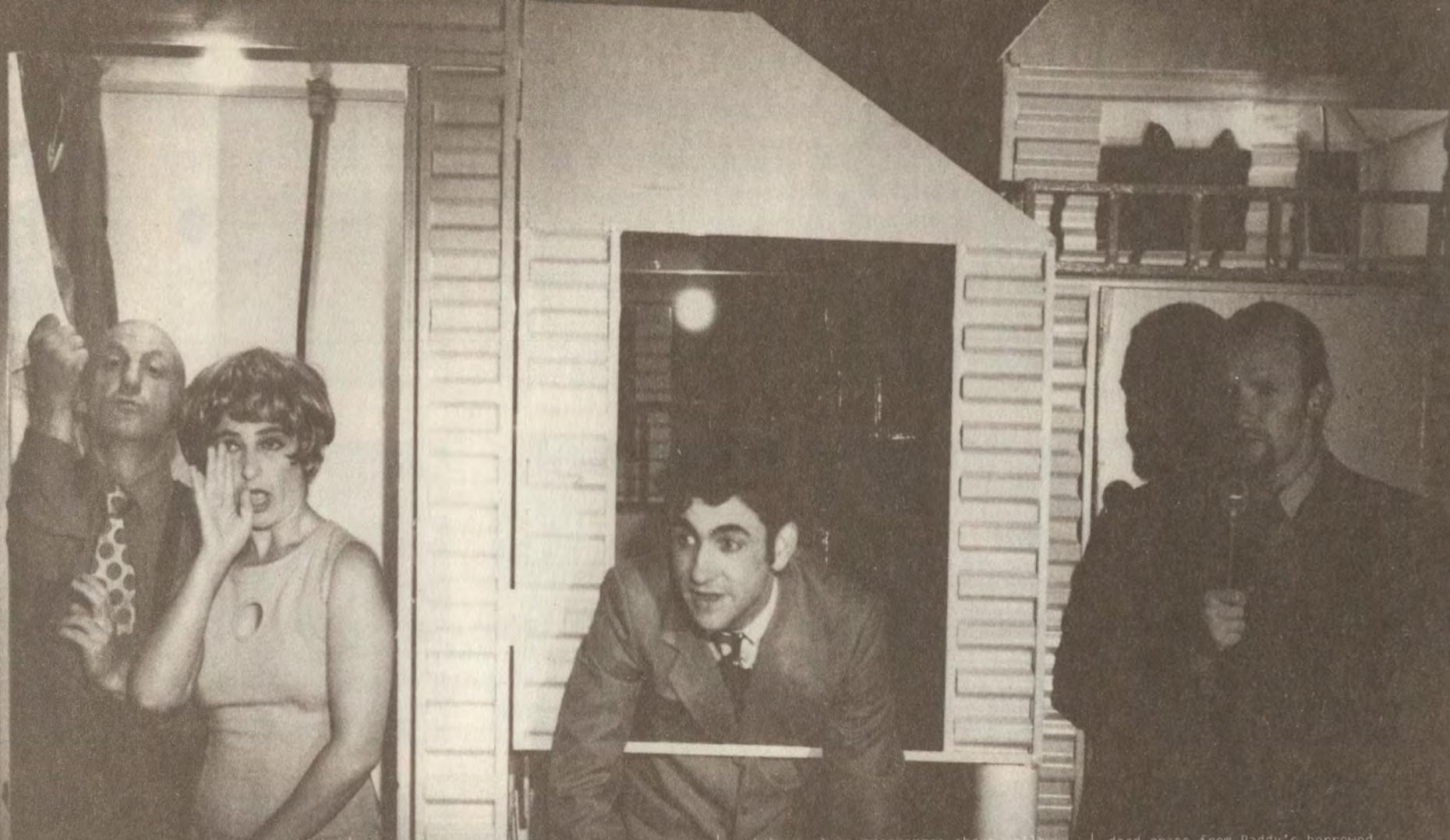
Translating for Theatre This workshop will examine the process of transforming ideas in to a theatrical language and space. The workshop will be lead by members of Pan Pan Theatre.

Performance: Saturday 3rd and Sunday 4th January 1998 20:30 - 22:00

Peepshow "A Magic show exploring the sweet laziness of life.."

Peepshow premiered at the Festiwal Teatrow Plenerowych I Ulicznych, Gdansk (as part of the celebrations for the Millennium of the City.)

Director: Gavin Quinn **Lighting Design:** Aedin Cosgrove **Orginal Music by** The Idiots. Natasha Lohan.
Sound: Brian Mooney. **Houses Designed by** Jeff Becker.



A peepshow is a box with a painted interior which, when seen through a small peephole, gives the illusion of a three dimensional scene. The finest examples of Peepshows go back to the 1650's when such optical devices were popular.

PEEPSHOW is the story of Henry, George, Selina and Paddy who live together in a small housing estate. They are gobbled up by conformism and ordinary everyday things but they discover new angles of their lives where questions are left unanswered. Peepshow probes into the habits, tastes and mysteries of the people that we know. A disgruntled young man comes back from his holiday in the sun, a cranky old man

watches nature programmes about yellow carnivorous baboons. A salesman fantasizes in the bedroom of his home. Selina wonders why the washing machine is always full when she goes to use it. Their lives are not pretentious and have an ironic fair outlook on the world. Sometimes the world seems to big to contemplate and they prefer to stay in the kitchen and eat toast. PEEPSHOW probes the edge of the fence and rests on the

dead grass from Paddy's borrowed lawnmower. It is a play about the fragility of human relations (including a dog) and everything else that involves. PEEPSHOW premiered at the Festiwal Teatrow Plenerowych I Ulicznych, Gdansk, Poland, on 16 July 1997. (as part of the celebrations for the Millennium of the City.)

Tom Fjordefalk (Artistic Director) Tyst Theatre Sweden

Tom Fjordefalk has worked extensively as an actor and director. He has worked with Eugenio Barba's Odin Theatre in Denmark and his work is clearly influenced by their strongly physical and visual aesthetics. He is currently Artistic Director of Tyst Teater, one of the ensembles of the National Touring Theatre of Sweden. Tom Fjordefalk, also

teaches stage production in the National College of Speech and Drama in Stockholm. In his work with Tyst Theatre he explores and develops the expressive possibilities of the body and gesture. The company's interest in language and the gestural embodiment of feeling informs the exactitude of expression found in its productions



Recent Productions for Tyst Theatre

Not I By Samuel Beckett Adapted by Tom Fjordefalk & Irena Kraus 1996

The Tempest Now An Adaptation of Shakespeare 1994

Workshop Sunday 4th - Thursday 8th January 1998 10:00 - 16:00

GESTURE AND TEXT A five day intensive Workshop with Tom Fjordefalk who believes the core of theatrical work is a longing for and a curiosity of the 'other'. His workshop will concentrate on both body and voice, and will take examples from historical theatre techniques. He will look closely at gesture and text. Participants will look at the languages of theatre and experience them physically. This workshop will lead to a Demonstration/Performance "A Suggestion Of New Work."

Demonstration/Performance: Thursday 8th January 1998 at 18.00

A Suggestion Of New Work. Participants from the 5 day workshop will give a demonstration performance resulting from the workshop.

Talk: Wednesday 7th January 1998 at 17.00

Theatre - A Definition of Language

'Try to imagine speaking without words or gestures. Will anyone understand you? On an elementary level the abstract agreements that build a language are carriers of message. Simple or complex - one or many. Is it then possible or even interesting to split words from language and speak about body language? The task, as I see it, is to make words into flesh, spoken or signed, thus we have a living language'.



Theatre can come back to what is inside the language.

Saturday

3rd

January 1998

2

Sunday

4th

January 1998

Monday

5th

January 1998

10.00
Registration

11.00
Introduction

12.00
Reception

13.00-14.30
Miracle Par Hasard Demonstration &
Talk International Visual Theatre,
France

14.30-18.00
Installation/Performance
I Stepped into the Mirror
Artslab, Ireland (Players Theatre)

16.00-17.30
The Philosopher's Stone Demonstration
& Talk Grusomhetens Teater, Norway

20.30
PEEPSHOW Première
Pan Pan Theatre, Ireland



10.00-13.00
Workshop Marburger Theaterwerkstatt,
Germany

10.00-17.00
Workshop International Visual Theatre,
France

10.00-16.00
Workshop Tom Fjordefalk,
(Director, Tyst Teater, Sweden)

10.00-17.00
Workshop Grusomhetens Teater, Norway

14.00-15.30
Talk Theatre of the Eight Day, Poland

17.30-19.00
Talk Barabbas ... the company, Ireland

20.30
PEEPSHOW Pan Pan Theatre, Ireland



10.00-13.00
Workshop
Marburger Theaterwerkstatt, Germany

10.00-14.00
Workshop
Theatre of the Eight Day, Poland

10.00-16.00
Workshop Tom Fjordefalk,
(Director, Tyst Teater, Sweden)

10.00-17.00
Workshop International Visual
Theatre, France

14.15-18.15
Workshop Theatre of the Eight Day,
Poland

14.00-15.30
Talk Pan Pan Theatre, Ireland

17.30-19.00
Talk Ultima Vez, Belgium

20.30
Film Documentary
Theatre of the Eight Day

4

Tuesday

6th

January 1998

5

Wednesday

7th

January 1998

6

Thursday

8th

January 1998

10.00-14.00

Workshop

Theatre of the Eight Day, Poland

10.00-14.00

Workshop

Theatre of the Eight Day, Poland

10.00-16.00

Workshop

Tom Fjordefalk,
(Director, Tyst Teater, Sweden)

10.00-16.00

Workshop Tom Fjordefalk,
(Director, Tyst Teater, Sweden)

10.00-16.00

Workshop Tom Fjordefalk, (Director,
Tyst Teater, Sweden)

12.00-13.30

Talk

Marburger Theaterwerkstatt,
Germany

10.00-17.00

Workshop

Barabbas ... the company, Ireland

10.00-16.00

Workshop Pan Pan Theatre, Ireland

15.00-17.30

Panel Discussion

14.15-18.15

Workshop

Theatre of the Eight Day, Poland

14.15-18.15

Workshop

Theatre of the Eight Day, Poland

18.00

Demonstration

Workshop Group of Tom Fjordefalk

14.00-15.30

Talk Artslab, Ireland

17.00-18.30

Talk Tom Fjordefalk,
(Director, Tyst Teater, Sweden)

20.00

Open Improvisation

Theatre of the Eight Day

20.30

Lonely Dogs Feel So Blue
Marburger Theatrewerkstatt,
Germany

20.30

Lonely Dogs Feel So Blue
Marburger Theatrewerkstatt,
Germany

21.00

Closing Session

ARTSLAB ireland

ARTSLAB is a theatre laboratory which come into being just over 18 months ago and was founded by Chrissie Poulter and Jarlath Rice.

We experiment and explore the relationship between theatre and other art forms through collaborative projects. ARTSLAB is interested in the role of the performer as storyteller. Working with the writer, the musician and the visual artist in the creation of a piece of theatre. We have developed ongoing relationships with individuals and companies throughout Ireland

and Europe. The first laboratory period has produced 4 performance events over an 18 month period: Tir na N'Og (Kerry and Dublin) The Orpheus Project (Irish Tour) Orpheus (UK Production for UK and Greece Tour) And the performance installation I Stepped into the Mirror, which will open at this year's symposium.

Installation/Performance

I Stepped Into The Mirror 3rd January 1997 14.30 - 18.00 Players Theatre

In March 1996 ARTSLAB invited visual Artist Kate Buckley to create work in response to the actors in rehearsal for The Orpheus Project. This produced the Artwork which in turn inspired the performance installation, created by performers from the original ensemble. It is a mirror of the Orpheus Project. This time what is important is how the performers respond to the reflection of their original work, which is presented to them by Kate Buckley's Paintings. The Visual Artist will develop the visual language of the performance through interacting with the performers response. The final piece is a coming together in the here and now to create a new work. It is an on going way of examining the work through the work. I stepped into the mirror is an ongoing performance with, in a sense, no start or finish. The audience can come and go as they please. They may stay for 6 minutes or 6 hours. The Performance thus is informed inevitably by the audiences movements.

Performers: Jarlath Rice, Helena Walsh, Liz Schwartz and Karl Quinn,
Ciara O Callaghan, James Flynn, Mark D'Aughton

Visual Artist: Kate Buckley.

Director: Chrissie Poulter.

Talk: Tuesday 6th January at 14 00

Members of ARTSLAB will talk on the process of collaborative projects and the first laboratory period



ultima vez belgium

Lorenza, Nordine, Isabelle, Carlos, Celine, Rasmus, Orlando, Lieve, John. Different from one another. New comers for the most part, in Wim Vandekeybus's company Ultima Vez. "After two or three years together, the dancers start to look alike" points out the choreographer, "as if I had a bacteria and it is contagious. That's a nice definition of the functioning of a company! I create the images with the people: the dancers are my raw material, and the first assistants for the

choreography. Here I've chosen extremely different people. That gives me a more interesting variation, less homogenous. But curiously, maybe they go together better than people who are too much alike. The Frontiers, the bodies, the languages mix, perhaps in the image of the contemporary world.

Set up in 1985 Ultima Vez is the working structure of the Flemish director, choreographer, actor, filmmaker and photographer, Wim Vandekeybus. There are currently 10 actors,

dancers and artistic and technical collaborators working within the company. Wim Vandekeybus prefers the simplicity and meandering of tales to the grandiloquence of mythologies. There where mythology sets up a supernatural truth, tales penetrate the uncertainties of existence. The storyteller is a dealer in narratives and images. He makes life a work of fiction where lies become true.

Productions:

What the body does not remember 1987

The key to all these pieces is the ordinary gesture or ordinary movement, suddenly deepened into meaning that has a frightening truth about it. This is not conventional body language, this is highly confrontational art, aggressive towards the audience, but aggressive also in the relations it depicts.

The weight of a hand 1990

Is the physical synthesis of a work of understanding on the music, the rhythm and the body, .. This creation shows, first of all the profound cohesion of the work in the wings and the studio. Where the creation of the music electrifies the dance, where the composition of the dance galvanizes the music.

Her body doesn't fit her soul 1993

Isn't a demonstration of the abilities of the visually handicapped. The rope hanging across the front of the stage is a tangible sign from the non seeing dancers to recognize the edge of the stage.. Blindness becomes a metaphor for the frontier between security and vulnerability searched for in dance by Vandekeybus: the point where the body has to surrender blindly.

Exhaustion from dreamt love 1996

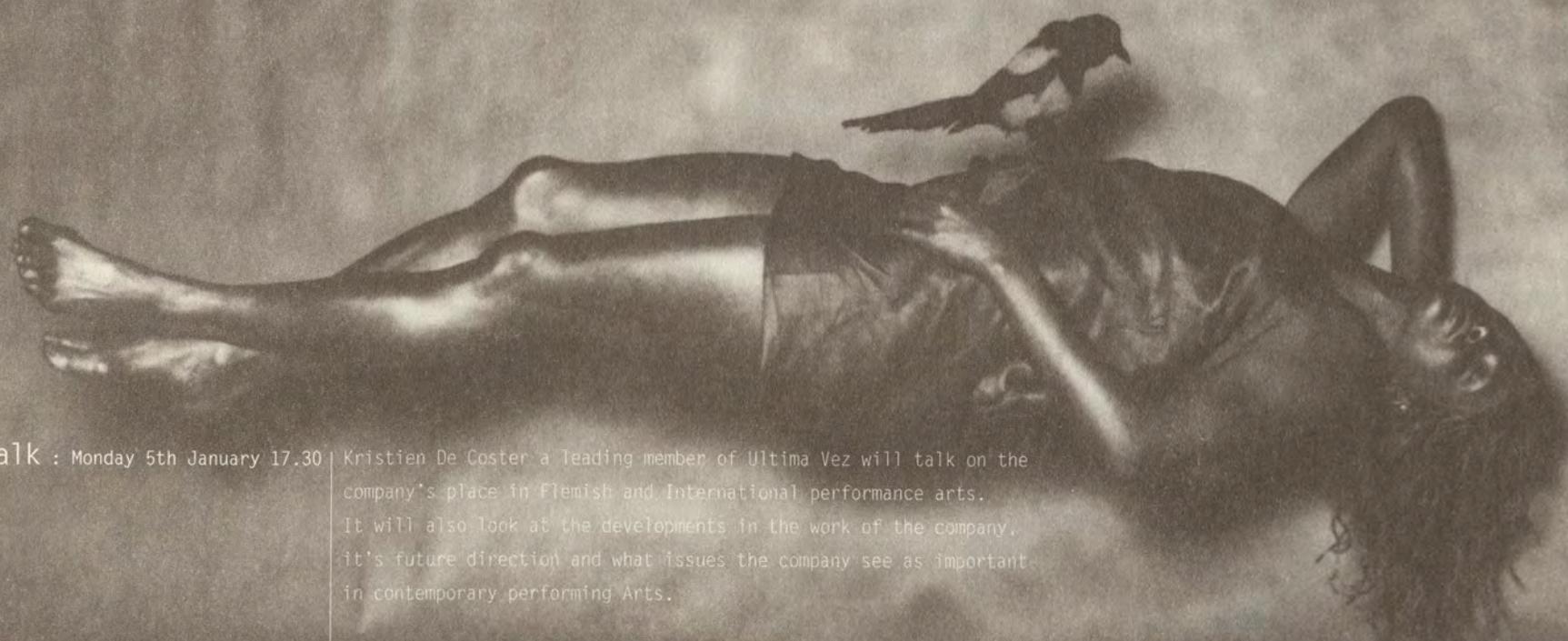
Guest Choreography for the Batsheva Dance Co. Tel Aviv.

Body, Body on the wall. 1997

Lichaampje, Lichaampje Aan De Wand...Is the second part of Jan Favre's series of four solo performances entitled The Four Temperaments. In a long monologue, preceded by a carnivalesque dance number and completed by a short film, wim Vandekeybus gives the audience a rendition of the reality of the body.

7 For a secret Never to be told. 1997

World premier: July 23 1997 - Grec Festival, Barcelona (Ultima Vez Production in co-production with Grec festival Barcelona, Theatre de la Ville, Paris and the Royal Flemish Theatre, Brussels) "The Change from the well known to the uncertain - that is what I'm interested in" says Vandekeybus. Therefore the company's aim is the visualization of human transformation. The magpie and his master travel through and are influenced by emotions, genders and precious metals to arrive at the 'unformulatable'



Talk : Monday 5th January 17.30 | Kristien De Coster a leading member of Ultima Vez will talk on the company's place in Flemish and International performance arts. It will also look at the developments in the work of the company, it's future direction and what issues the company see as important in contemporary performing Arts.

Barabbas...the company ireland

Set up in 1993 by Veronica Coburn, Mikel Murfi and Raymond Keane, Barabbas...the company have created Irish theatre that is based in the physical and the dynamic, that started with its roots in the European tradition but has gone on to explore distinctly Irish 'gesture' and Irish aural and visual culture. Barabbas has a special affection for theatre of the clown and is known for the company's' devised work. National and International

touring and the cultural exchange that naturally occurs as a result, are intrinsically important to the work of Barabbas. The company has produced six original plays to date, which have been toured extensively.

Veronica Coburn a former member of and now a director of Dublin Youth Theatre also trained with Oscar Mime Co. and studied clowning with John Lee and Daniel Rovai. Raymond Keane trained with the Grapevine Arts Centre,

Oscar Mime Co., studied mime with Maximillian Decroux and clowning with Daniel Rovai and Palfi. He is also an internationally respected puppeteer.

Mikel studied at l'Ecole Jaques Lecoq, Paris, and is the only Irish professional to have received the school's prestigious third year pedagogical degree.

Recent Productions

The Whiteheaded 1997 Boy By Lennox Robinson and Out the Back Door (in association with The Ark)

Strokehauling 1996

Sick Dying Dead Buried Out 1995

Macbeth 1994

Half Eight Mass of a Tuesday 1994

Come Down from the Mountain John Clown, John Clown. 1994

Workshop: Monday 5th and Tuesday 6th January 10.00 to 17.00

This two day workshop will look at the company's approach to the specific skills and techniques that they have used in productions and in the development of their theatre.

TALK on Sunday 4th January at 17.30

Barabbas.....The company will talk about their particular approach to the work of the company, how it has developed, and about their creative and theatrical ambitions. They will also talk about the place of Barabbas in the theatrical tradition and how they see themselves as an individual company in the development of this tradition. The company also discuss what is changing in theatre and in the work of the company, what changes interest the company particularly and what issues they see as particularly important in contemporary theatre.



Andreas Staudinger Austria

Andreas Staudinger was born in 1956 in Scharnstein Austria. Andreas is a writer that works especially in Conceptional Cooperation with theatre groups.

Talk - Tuesday 6th January: Andreas will speak on his way of working as a writer in theatre, his way of creating 'metalogs' instead of dialogs and the use of words like rhythmic costumes for actors. He will also speak about theatre in Austria and Germany (since 1945), the literary tradition in which especially the Austrian theatre stands and the problem that theatre in middle Europe is a part of literature, so that many important things in the theatre practice are secondary (the body, the movement, the scene). Andreas will also speak about his basic interest in light and creating a light-dramaturgy and his experience in outdoor projects all over the world.

Performed Pieces:

SCHMERZ RAUM STILLE 1990, NACHT WIND 1991, ALCHIMIA 1993, SCHATTEN, ROSEN SCHATTEN 1993, HELDEN HUNDESPRACHE 1996
MEDEA GOOD GIRL 1997, SLOW FLASH 1997

Published Works:

HINRICHTUNG 1990, CITTA INVISIBILI/UNSICHTBARE STATE 1993, STUCKWEISE Five pieces 1995, KAMMERSPIELE Three pieces 1996, MEDEA GOOD GIRL 1997,
SAN SAN SANSIBAR (Award winning picture book for children) 1990, ANDERLAND Childrens book 1997

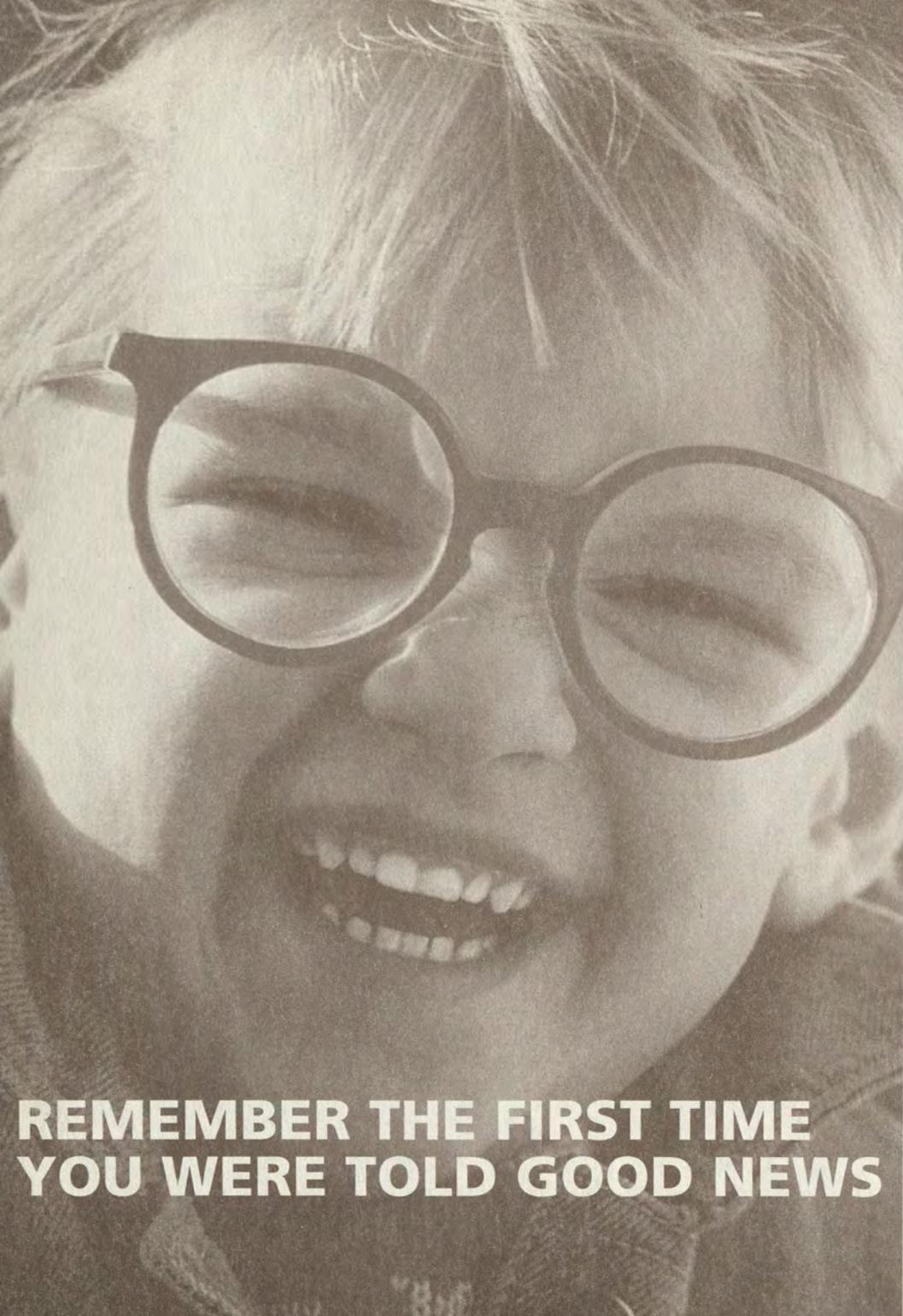
Conceptional Cooperation:

Abfahrt Abart Villach 1991

Territorium Artis Fara Sabina 1993

Citt Invisibili/Usichtbare Stadte 1992 - 1996

Zikkurat Spectrum Festival Villach 1997STADT RAUM Salzburg 1997



Sabena, the punctual business airline for Europe

Operating from the heart of Europe, Sabena's standards of service, in the air or on the ground, are what you could expect from an experienced carrier.

Brussels is the centre of Sabena's hub, with linkups to over 70 cities.

Sabena is a point-to-point carrier, offering fast, convenient and smooth travel between North America, Asia, Africa and Europe's major cities and regional airports.

You can choose from more than 30 weekly non-stop flights to New York, Boston, Atlanta and Chicago.

Sabena also offers flights to Cincinnati, with easy connections to more than 50 cities in the U.S. These flights are operated together with our partner Delta AirLines.

Sabena is Europe's most active airline for Africa.

We fly to more than 20 African destinations and together with our local partner Nationwide Air from Johannesburg to Capetown, Durban and George.

Thanks to the frequent flyer programme Qualiflyer, you can very easily collect miles and exchange them for a wide range of advantages and awards.

At Sabena, we aim to provide outstanding services and to pamper you to your destination.

Enjoy our company !

For more information and reservations contact your travel agent or Sabena : 02/723.23.23

Website : <http://www.sabena.com>



enjoy our company

sabena 

**REMEMBER THE FIRST TIME
YOU WERE TOLD GOOD NEWS**



The sponsorship of the **2nd Dublin International Theatre Symposium** By **Bombay Sapphire Gin** is an enormously significant association both for sponsor and the event.

For Bombay Sapphire Gin it is an opportunity to be associated with a prestigious large scale event with contributions from leading theatre practitioners from all over Europe. The Sponsorship is also a very meaningful contribution to the development of the programme.

This is a unique opportunity for actors, writers, and directors, as well as the general public not only to see, but also to engage in a direct, practical and informal way with the work of leading contemporary theatre companies. As a dynamic point of contact the Symposium is an occasion for the development of further work and exchange between all of the participants. It is our intention to develop this potential in the coming years.

This sponsorship by Bombay Sapphire Gin of the 2nd Dublin International Theatre Symposium is the key to enabling audiences from all over the country and further afield to experience the best of contemporary theatre.

